

TRANSCRIBING FROM THE BAROQUE GUITAR TO THE CLASSICAL GUITAR: A CRITICAL
EDITION OF FRANÇOIS CAMPION'S (c1685-1747) SONATINA IN D MAJOR

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The main purpose of this dissertation is to offer a modern transcription and critical edition of François Champion's Sonatina in D Major, found in his *Pièces de Guitare du S.^r Champion* from 1748. Since it is not a common practice for the modern classical guitarist to study the baroque guitar and all its idiosyncrasies, this transcription from French tablature into modern notation will make this piece accessible to all classical guitar players. Using his sonatina as an example, this dissertation covers the process of transcribing baroque guitar French tablature while emphasizing a practical performance approach that suits the classical guitar. This approach includes examining tuning differences, suggested transposed notes, ornamental interpretation, and the overall differences in performance practice between both instruments.

Not much is known about Champion's life (c1685-1747), but his importance as a musician in France during the early eighteenth century is evidenced by his publications and his accounts as a theorbo and baroque guitar player for the orchestra of the opera company L'Académie Royale de Musique, for which he was employed from 1703 until 1719. Unfortunately, while this music is fairly known and usually performed by early music specialists, it is ignored by modern guitarists, mainly because of the lack of modern transcriptions. This sonatina serves as an original critical edition adaptation for the classical guitar.

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CHAPTER 1

INTRODUCTION

Purpose

The main purpose of this dissertation is to offer a modern transcription and critical edition of François Campion's *Sonatina* in D Major, found in his *Pièces de Guitare du S.^r Campion* from 1748.¹ Since it is not a common practice for the modern classical guitarist to study the baroque guitar and all its idiosyncrasies, this transcription from French tablature into modern notation will make this piece accessible to all classical guitar players. Using this *Sonatina* as an example, this dissertation covers the process of transcribing baroque guitar French tablature while emphasizing a practical performance approach that suits the classical guitar. This approach includes examining tuning differences, suggested transposed notes, ornamental interpretation, and the overall differences in performance practice between both instruments.

Apart from learning how to play a period plucked instrument, transcribing and arranging are the most common ways that modern guitarists study the music of the plucked string family from before the mid-eighteenth century. Such instruments include various types of lutes, theorbo, and early guitars. The differences in tuning and the use of tablature are two important aspects that create difficulties for modern players who attempt to read manuscripts or early publications. Adapting music to the classical guitar can become an ineffectual task where musical subtleties are lost in modern transcriptions without the knowledge of the historical intricacies of plucked string instruments.

¹ François Campion, "Pièces de Guitare du S.^r Campion Proffesseur Maitre de théorbe et de guitare de L'Academie Royale de Musique en 1731 Auteur de la Règle de l'Octave," VM7-6221, département Musique, Bibliothèque nationale de France, (Paris, France, April 1748), 62-67.

The tradition in the classical guitar community for performing music from the early to mid-eighteenth century has been mostly to explore the music written for the “baroque” lute. Music by composers like Sylvius Leopold Weiss (1687-1750) and Johann Sebastian Bach have been transcribed from baroque lute with much success, but there are large amounts of repertoire written for the baroque guitar yet to be explored. The lute underwent many tuning and construction changes throughout the sixteenth and seventeenth century, but by the first half of the seventeenth century the “D minor” tuning had become a standard.² This deviation from the renaissance tuning makes music written for baroque lute much harder to adapt to the classical guitar. The intervallic distances between strings and the continued increase of diapason strings create awkward and sometimes impossible fingerings on the classical guitar that end up affecting the musical complexities written for the original instrument. Compared to baroque lute repertoire, music written for the baroque guitar during the early to mid-eighteenth century can be easily adapted to the classical guitar in an idiomatic way. Even so, there are structural differences between the classical guitar and the baroque guitar that can complicate transcriptions, for example the re-entrant tuning and the lack of basses, but this dissertation covers these difficulties giving practical solutions that can be used in future transcriptions.

Upon working through this transcription and dissertation, modern guitarists will find a high-quality piece which might be a valuable addition to their baroque repertoire while also receiving guiding principles that can help them explore the vast repertoire of the baroque

² Michael Lowe, “The Historical Development of the Lute in the 17th Century,” *The Galpin Society Journal* 29 (May 1976): 16.

guitar. I have selected this *Sonatina*, out of Campion's 120 pieces, because it is one of the larger stand-alone pieces in the collection that encompasses the *style galant* aspects of French baroque music from the early to mid-eighteenth century. This piece also explores a variety of baroque guitar playing traditions like strumming, ornamentation, and the overall technical aspects which will be useful for understanding the style behind playing this instrument. This dissertation should help further the interest in studying the music of François Campion and other active baroque guitar composers from the era.

Significance and State of Research

Not much is known about Campion's life (c1685-1747), but his importance as a musician in France during the early eighteenth century is evidenced by his publications and his accounts as a theorbo and baroque guitar player for the orchestra of the opera company *L'Académie Royale de Musique*, for which he was employed from 1703 until 1719.³ Campion demonstrates his capacity as an established composer for the baroque guitar in his *Nouvelles Découvertes sur la Guitare*, which was published in 1705. This is also evident in a manuscript that was added in 1748 to *La Bibliothèque du Roi* by his nephew, Mr. Louis Alesandre Campion, which contains newly added pieces.⁴ These publications include numerous suites, preludes, sonatinas, and dances that serve as potential repertoire for modern guitarists who are looking for high-quality French baroque music. Unfortunately, while this music is fairly known and usually performed by early music specialists, it is ignored by modern guitarists, mainly because of the lack of modern

³ Kevin Mason, "François Campion's secret of accompaniment for the theorbo, guitar, and lute," *Journal of the Lute Society of America, Inc*, vol. 14 (1981): 71.

⁴ Campion, "Pièces de Guitare du S.^r Campion."

transcriptions. This Sonatina serves as an original critical edition adaptation for the classical guitar.

To present a historically informed edition an understanding of the historical context of the baroque guitar in France during the early to mid-eighteenth century is imperative. Musicologists and early music specialists have made tremendous investigative contributions of the history and development of the baroque guitar, which provide valuable information concerning the evolution of our modern instrument. Perhaps one of the most important contributions to the history of the guitar has been *The Guitar and Its Music from the Renaissance to the Classical Era* (2007) by James Tyler and Paul Sparks. This monumental work contains a fountain of information taken from primary sources detailing many aspects of the evolution of the guitar, including historical performance practices and instructional playing material. Tyler followed his book with a more recent publication called *A Guide to Playing the Baroque Guitar* (2011), a smaller contribution that serves as a well-informed historical tutor and includes scores of various baroque guitar composers transcribed into modern notation.

Robert Strizich also has an important publication titled *Œuvres Complètes Pour Guitare* (1969). This book transcribes Robert de Visée's (c1660-c1732) guitar compositions into modern notation, while also including important information about the idiosyncrasies of the baroque guitar. One important aspect of these modern editions is that they are strict transcriptions, meaning they do not alter the original music by adding or transposing notes. While these editions are important sources of information, they are not meant as adaptations for the

classical guitar, as James Tyler himself points out.⁵ The idea behind making this critical edition is to adapt this *Sonatina* from baroque guitar to classical guitar, while taking complete advantage of the range and capabilities of the instrument.

Brief Biography of François Campion

Most of what is known about François Campion (Rouen c. 1685 - Paris 1747)⁶ comes from his own words left behind in his publications. From 1703 until 1719, he was a member of the prestigious opera company *L'Académie Royale de Musique*, where he played baroque guitar and theorbo as a continuo player.⁷ He makes his position in the performance company clear by including it in the titles of his publications, "*Par le sieur Campion, Professeur-Maître de Théorbe, & de Guitare, de l'Académie Royale de Musique.*" In 1705, he published his first work titled *Nouvelles Découvertes sur la Guitare*, this book contains 70 pieces that use 7 scordatura tunings, and the standard baroque guitar tuning. His *Traité d'accompagnement et de composition* from 1716, was quoted as an important pedagogical tool by many musicians of the time, including Louis-Nicolas Clérambault, Antoine Forqueray, and Toussaint Bertin de la Doué.⁸ In his *traité*, he establishes the name *la Règle de l'Octave*, the Rule of the Octave, which was a compositional tool that continuo players used to build chords off the scale degree of a bass line. This rule was known and practiced by musicians before Campion, but he was the first one to

⁵ Tyler James, *A Guide to Playing the Baroque Guitar* (Bloomington: Indiana University Press, 2011), viii.

⁶ M. Deprez and Ph. Vendrix, "Campion, François," *Dictionnaire de la musique en France aux XVIIe et XVIIIe siècles*, ed. Marcelle Benoit (Paris: Fayard, 1992): 102-103.

⁷ Mason, "François Campion's secret," 71.

⁸ Thomas Christensen, "The Règle de l'Octave in Thorough-Bass Theory and Practice," *Acta Musicologica* 64, Fasc. 2 (July - December 1992): 100.

publish it in 1716.⁹ This rule was also known outside of France, and Campion was unsubstantially accused of intellectual theft by the Dutch keyboardist Quirinus Gerbrandsz van Blankenburg.¹⁰ Campion quotes his teacher, Maltot as his predecessor in *L'Académie*, as well as the creator of a “secret” of how to use *la Règle* on the theorbo and baroque guitar.¹¹ In 1730, he published the *Addition au Traité d'accompagnement*, where he explains that the “secret” is a pedagogical method for learning continuo on the theorbo, baroque guitar, and baroque lute.

Campion has of list opus numbers in his *Pièces de Guitare* (Appendix B), where there are 7 works listed, all of these are found except the last work called *Premier Principes en tablature pour la pieces de guitare*. There is also a letter from 1729 not found in his opus numbers, called *Lettre du sieur Campion a un philosophe Disciple de la Règle de l'Octave*. His compositional style is an example of the late baroque *style galant*, or *rococo*, full of clear melodies and short phrases. Upon his death, his nephew, Mr. Louis Alesandre Campion, added one of Campion’s manuscript to the *Bibliothèque du Roy* on April 11th of 1748. This manuscript titled *Pièces de Guitare du S.^r Campion* includes many new compositions as well as corrections made to previous pieces. Campion wrote many Preludes, Gavottes, Sarabandes, Allemandes, and other dances. A catalogue of all his pieces divided by tuning is included in the Appendix D.

⁹ Mason, “François Campion’s secret,” 73.

¹⁰ Christensen, “The Règle de l'Octave,” 100.

¹¹ François Campion, “Traité d'accompagnement et de composition,” VM8-1064 (1), Département Musique, Bibliothèque nationale de France, (Paris, France, 1716), 7.

CHAPTER 2

IDIOSYNCRASIS OF THE BAROQUE GUITAR

Stringing

When transcribing Campion's baroque guitar tablature, it is important to understand what type of stringing and tuning he was likely using in his compositions. Throughout Europe, during the seventeenth and eighteenth centuries, there were different popular ways of stringing and tuning the baroque guitar. Traditionally, the baroque guitar was strung up with five sets of courses, which are double strings of the same pitch or an octave apart. Just like with the lute, the first string was often single and called the *chanterelle*, or melody string, this gives the baroque guitar a total of nine strings. The use of *bourdons*, which are bass strings, was implemented to the instrument depending on the player, country, style, or decade. This can be particularly problematic to modern players, because without the knowledge of a composer's intended stringing octaves can be misread in the tablature causing harmony and melody to be misinterpreted.

A particular concept about stringing a baroque guitar is the use of a re-entrant tuning. Using re-entrant tuning is the practice of stringing plucked instruments in a non-successive order from high to low strings. This means that while descending to the low open strings a higher pitched string would be placed somewhere in between the pattern. There are three common ways of stringing a baroque guitar, the re-entrant tuning (Ex. 2.1), the semi re-entrant tuning (Ex. 2.2), and the non-reentrant tuning (Ex. 2.3).¹² In France during the latter half of the

¹² James, *A Guide*, 5.

seventeenth century, sources favor the semi re-entrant tuning with a *bourdon* on the 4th string. Guitarists that preceded Campion during the late seventeenth century, like Francesco Corbetta, Antoine Carré, and Robert De Visée,¹³ expressed the necessity of putting a *bourdon* on the 4th string to play their music.

Example 2.1: Re-entrant tuning.



Example 2.2: Semi re-entrant tuning “French tuning.”



Example 2.3: No re-entrant tuning.



Unfortunately, Campion does not mention stringing in his *Nouvelles découvertes*. This could be that by 1705, when his book was published, the semi re-entrant tuning was standardized in Paris and there was no need to reiterate what was already common practice in previous guitar publications. However, he hints towards the use of the semi re-entrant tuning in his *Addition au Traité d'accompagnement* stating that “When we make a chord on the third string, we say, 3rd (maj), followed by 6th (maj). And to make this system like that of the Theorbo,

¹³ Monica Hall, “The Stringing of the 5- Course Guitar,” *Stringing*, last Modified March 2012, <https://monicahall.co.uk/stringing/>, 48-52.

you will say, 2nd on the fifth string by downshifting ‘retrograde’ (mentally, if you want, to use it in case of need).”¹⁴ In his *Addition*, Campion is describing a systematic way of building chords on the guitar that is based on the intervals created from the different strings. For example, the intervallic distance from the 3rd course to 2nd course is a major 3rd, and from the 3rd to the 1st is a major 6th. This way if you memorize the intervals that are created from the different strings you will be able to play the figured bass. By mentioning the use of the 5th course as a possible major 2nd from the 3rd course, he is recognizing that the 5th course has a higher pitched string. The absence of intervallic instructions for the use of the 4th course with the 3rd course bass implies that using the 4th course would give an unnecessary lower bass note.

Regardless of the 5th course being pitched higher than 3rd and 4th courses, Campion still used these three courses as bass strings. In his introduction for understanding how to accompany using the guitar, he defends the use of the higher pitched notes as basses by considering that the fundamental notes are there and will be heard first:

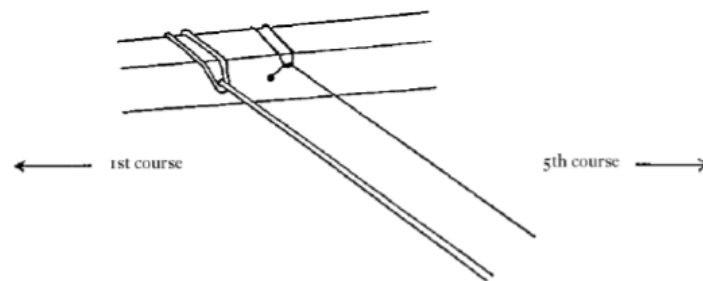
This instrument is constructed like the Theorbo. All the musical notes for the basso continuo are found on the fifth, fourth, and third string. There is a style of arpeggiating the chords by touching, before the strums, the fundamental note with the thumb, and going up the five strings with the other fingers. What makes accompanying with this instrument very easy is that there is no need to move the hand to the bottom of the neck to find the pitch of the note as with the Theorbo: we go from the third string to the fifth string. One need not trouble oneself going up from low to high notes when accompanying on this instrument. It is enough that the true note be there: and we even see that, on the harpsichord, where low and high notes are possible, the accompanists, out of pleasure or indifference, take one pitch for the other. When the skillful do not double their parts with the left hand in the recitative, at least they double their bass note by an octave with the same left hand. In great music, we put a double bass, or we do without. This carefree attitude, being made bearable to the ears, makes it very easy to accompany all on this instrument, and to become familiar with, on five strings, in very

¹⁴ François Campion, “Addition au Traité d'accompagnement et de composition par la règle de l’Octave,” VM8-1064 (2), Département Musique, Bibliothèque nationale de France, (Paris, France, 1730), 39.

little time, the whole extent of the harmony just as perfectly as on the Organ, or Harpsichord.¹⁵

The next important aspect about stringing that affects this transcription is the position of the *bourdon* in relation to the other strings. Campion does not mention this in his books, but the most common tradition was to put the *bourdon* string closer to the first course, (Fig. 2.1), contrary to how it was commonly done on the lute where the string was placed further from the higher courses. There are two reasons that favor this way of stringing, the first has to do with the selective playing of strings in the courses when using *campanella* and melodic lines. *Campanella* is a common term used by guitarists who are describing the effect that results from using different strings to play scales or melody-like passages. When using *campanella* the strings overring with each other, imitating the resonating sounds of a harp. Campion used this technique in some of his pieces, though not as much as other baroque guitarists that used this technique quite frequently, like Gaspar Sanz.

Figure 2.1: Placement of the *bourdon*.¹⁶



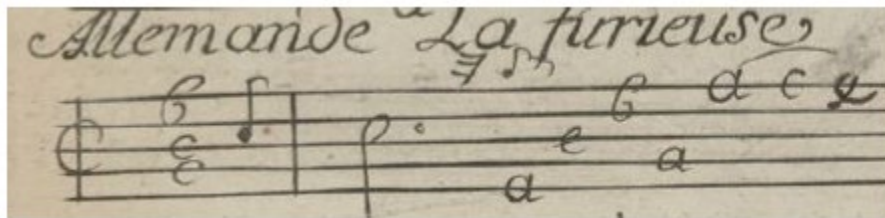
When reading tablature, a guitarist can choose to only play the high-pitched string of a course if this means that a *bourdon* will not cause any odd octave jumps in a scale or a

¹⁵ Campion, "Addition," 37-38.

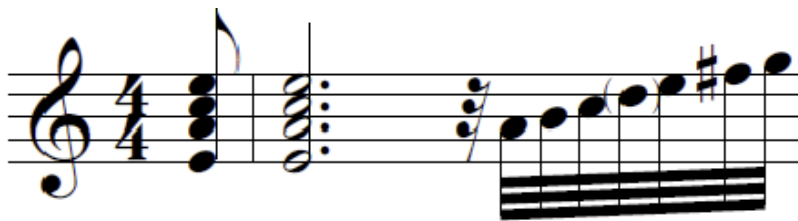
¹⁶ James Tyler and Paul Sparks, *The Guitar and Its Music: From the Renaissance to the Classical Era*, (Oxford: Oxford University Press, 2002), 112.

melody passage. One example of selective playing in Campion's music is found in his *Allemande "La furieuse,"*¹⁷ (Fig. 2.2 and Ex. 2.4). It is clear from the way that the melody line moves that this is a scale passage across different strings, so using the *bourdon* in this case would create an odd octave jump that can be easily avoided. The placement of the higher-pitched string closer to the 5th course makes this technique easy to achieve, since the thumb easily rests on that specific string and with little a precision the *bourdon* can be avoided when plucking downward.

Figure 2.2: Campanella from "La furieuse" in tablature.



Example 2.4: Campanella from "La furieuse" in modern notation.



The second reason to favor this stringing is because of evidence found in artworks, guitar books, and the construction details of baroque guitars from the seventeenth and eighteenth century. There are several authors who refer to different sources that discuss the stringing position of the *bourdon*, including descriptions of the baroque guitar designs made by the famous instrument builder Antonio Stradivari. In her article, "The Museo

¹⁷ Campion, "Pieces de Guitare," 82.

Stradivariano in Cremona,” Patrizia Frisoli discusses the studies, designs, and tools that were left by Stradivari and are now housed in the *Museo del Violino* in Cremona, Italy. This includes a detailed description of how to string up his guitars.¹⁸ In terms of artwork, James Tyler refers to the descriptive notes of John Downing regarding the painting of a baroque guitar made by Sebastiano Lazzari.¹⁹ In the painting dated from 1757, Downing describes a five double coursed guitar with *bourdons* closer to the 1st string, ten tied frets to the body, a signature by the luthier Domenico Sellas, among other physical characteristics.²⁰ Lastly, Monica Hall’s article, “The Stringing of the 5-course Guitar,” is an excellent source for the translation and interpretation of many publications from the seventeenth to eighteenth centuries. A few of those publications by authors like, Lucas Ruiz de Ribayaz,²¹ Antonio Stradivari,²² Jean-Jacques Rousseau,²³ and Michel Corrette²⁴ discuss the position of the *bourdon*. This last publication by Corrette is an important because it mentions the use of selective playing the higher pitched string using the thumb, as translated by Hall:

The Ps which I have placed above the As and the Ds on pages 23, 25, 26, 28 show that these notes are to be played lightly with the thumb on the thinner strings of the fifth and fourth courses. The best players use this method in some pieces in order to leave the second and third fingers of the right hand freer.²⁵

¹⁸ Patrizia Frisoli, “The Museo Stradivariano in Cremona,” *The Galpin Society Journal* 24, (Jul 1971): 40.

¹⁹ Tyler and Sparks, *The Guitar and Its Music*, 112.

²⁰ John Downing, “Notes on a Painting by Sebastiano Lazzari.” *Fellowship of Makers and Researchers of Historical Instruments*, no. 33 (October 1983): 13.

²¹ Hall, “Stringing,” 12.

²² *Ibid.*, 38, Hall proposed a better translation of Stradivari’s stringing instructions from the previous one done by Frisoli.

²³ *Ibid.*, 58.

²⁴ *Ibid.*, 59.

²⁵ Hall, “Stringing,” 59.

There are also several surviving instruments worth examining from the late seventeenth century and early eighteenth century. Even though these are not necessarily the most reliable because of their current conditions, or alterations to their original design throughout the years, they serve as informative material towards the construction details of baroque guitars.

Figure 2.3: Guitar attributed to Jean-Baptiste Voboam (dated 1697).²⁶



As far as I know, Campion does not mention instrument builders in his writing, but he had a respectable collection of instruments, as it is observed in an inventory done on February 12,

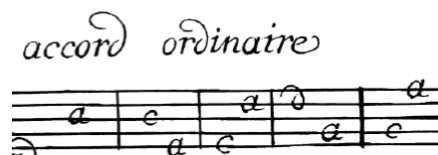
²⁶ This guitar is housed in the gallery 684 of The Metropolitan Museum of Art in New York City.
<https://www.metmuseum.org/art/collection/search/503930>.

1748 after his death. In this inventory, there were accounted several instruments, including an épinette, twelve theorboes, four lutes, and fourteen guitars.²⁷ It is fair to assume that as a member of L'Académie, and a respected musician of Paris, he had several high-quality instruments. There were many fine instruments being built in Italy and Spain, but by the mid seventeenth century many luthiers in France were building high quality guitars, including members of the distinguished family Voboam. Even though there is no recollection of Campion's instruments, the guitar in Figure 2.3 attributed to Jean-Baptiste Voboam, who was active during Campion's life, offers a look into a very intricate guitar from the era.

Tuning

Tuning is an easier subject to discuss since many guitarists, including Campion, explained how to tune in their publications. Guitarist would usually first tune the open 3rd course, after this they would find a relevant pitch in that course, sometimes the A on the second fret to tune the 5th course, or the B on the fourth fret to tune the 2nd course, this is assuming that they are using G as the open pitch for the 3rd course. After this, they would find other relevant pitches in the different frets of the different course to tune the rest of the guitar. Campion's method of tuning is found in his *accord ordinaire* (Fig. 2.4), he first tunes the 3rd course, followed by the 5th course, the 2nd course, the 4th course, and lastly the 1st course.

Figure 2.4: *accord ordinaire* (tuning).²⁸

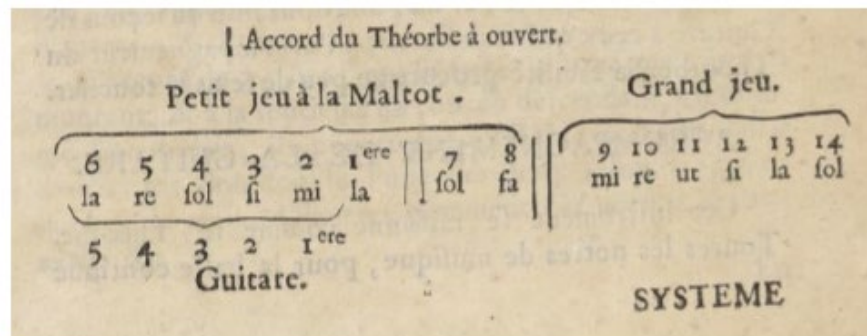


²⁷ Deprez and Vendrix, "Campion, François," 102.

²⁸ François Campion, *Nouvelles découvertes Sur la Guitarre*, (Paris, France: Michel Brunet, June 1705), 37.

Pitch was not always mentioned in publications, but commonly the 1st course was tuned to E, just like the modern classical guitar, though sources by Marin Mersenne, Athansius Kircher, Antoine Carré, and several others have the 1st course tuned to D.²⁹ Champion provides a pitch system for the theorbo and the guitar in his *Addition*, where he demonstrates that he tuned his 1st course to E.³⁰ He tuned his guitar in the following way: 1st course E, 2nd course B, 3rd Course G, 4th course D, and 5th course A (Fig. 2.5). A reason for the possible 1st course D could be the use of different sized guitars. For example, Corbetta talks about using four different sized guitars in his *De gli scherzi armonici* from 1639.³¹ These four guitars all have the same intervallic distance between strings, but they are tuned to different pitches. Regardless of the pitch, the intervallic system between courses in the guitars was the same between composers, this is clear when looking at composer's different tuning charts.

Figure 2.5: Champion's theorbo and guitar pitches.



The last aspect of tuning to consider is the use of *scordatura*. Guitar composers like

²⁹ Hall, "Stringing," 65-66.

³⁰ Champion, "Addition au Traité," 38.

³¹ Hall, "Stringing," 30-31.

Corbetta explored playing in different keys by utilizing different tunings on the guitar. Campion uses eight different ways of tuning the guitar in his *Nouvelles découvertes*, and subsequently in the 1748 manuscript (Appendix C). He provides seven *scordatura* and the *accord ordinaire*, which is the traditional E guitar tuning. His book and manuscript are organized by placing pieces accordingly to these “new discoveries,” the *Sonatina* in D Major is part of his ordinary tuning. Even though the largest output of guitar music that Campion wrote is in the standard tuning, the *scordatura* pieces are beautiful attempts to explore unfamiliar keys. The use of these *scordaturas* is probably the reason he writes his guitar music in tablature, since Campion makes it clear that “Wanting to learn by tablature, as was taught by the ancients, is like trying to drink up the sea”.³²

Guitar Structure and Playing Techniques

This section deals with a brief overview of playing techniques that are commonly used on the baroque guitar and how to translate them into the modern classical guitar. The purpose here is not to dictate a specific way of performing this music but instead to demonstrate the structural differences between both instruments, since they inadvertently affect the playing techniques and musical rhetoric. The first thing to consider is the lower tension strings since this affects both hands. The baroque guitar has a lower bridge than the classical guitar, so the strings lay closer to fretboard and the body, this affects the treble response of the right hand. When plucking a string on a baroque guitar, the modern player will notice that pushing into a string like on the classical guitar causes the sound to break. Strong and weak beats are much

³² Mason, “François Campion’s secret,” 77.

more apparent in the baroque guitar, and guitarists usually used M for strong beats and I for weak beats.

The two common positions for the right hand that we see in paintings and publications from the era are the thumb out and thumb in positions, as they are known today. Thumb in was the common lute technique used in the Renaissance, but by 1617 the lutenist Jean-Baptiste Besard (c1567 - after 1616) was advocating for the thumb out position of the right hand.³³ Regardless of the right-hand position, the pinkie finger was used for support and laid on the soundboard. This makes the A finger a bit uncomfortable to use, and indeed when right-hand markings appear on tablature the A finger was used mostly for chords or unique musical moments. The classical guitar has higher tension strings with better treble response and different right-hand technique, so the interpretative suggestion is to consider strong and weak moments in the music, which would naturally come out by using the right-hand indications from the tablature.

Slur markings are also an important aspect to consider when reading tablature. The low tension allows for easier slurs on the left hand, and composers would take advantage of this technique by writing slur markings over many notes. These slur markings create unique accents, which add to the musical rhetoric and are worth considering when playing on the classical guitar. Some of these slurs might not be as natural on the classical guitar, considering the higher tension and bigger neck. A modern player can choose to imitate slur markings to help with phrasing or come up with creative solutions in favor of rhetoric.

³³ James Tyler, *The Early Guitar: A History and Handbook*, (London: Music Dept., Oxford University Press, 1980), 77.

Strumming is probably the hardest thing to imitate on the classical guitar, but an important aspect of baroque guitar music. The re-entrant tuning, courses, low tension, and string quality all contribute to a unique form of strumming that allows for back and forth between *punteado* and *battuto*, or strumming style. The baroque guitar style of strumming does not sound the same on the classical guitar, but it can work well with some consideration and would add a bright but no overpowering sound. There are many period and modern tutors discussing *battuto* techniques, Joseph Weidlich has an excellent article with instructions from guitarists about the different methods of strumming.³⁴ Campion was composing in the *galant* style, with clear simple melodies, and less complicated strumming patterns. The *Sonatina* only has mostly down strums, which could be done elegantly and not too overpowering with the back of the M or I finger, which is the nail side. Of course, Campion does implement more strumming in some of his other pieces, these could easily be done on a classical guitar following traditional baroque guitar strumming patterns that use M and P (Thumb) for down strokes, and the flesh side of I or nail side of P, for upstrokes.

Ideally every guitarist interested in baroque music should explore the baroque guitar and its repertoire. The instrument can give insight into style and rhetoric, and it can help make stylistic decisions when transcribing to the classical guitar. Of course, the classical guitar is a modern instrument, and it should be played as such, but the phrasing, technical aspects, and overall stylistic ideas that can be easily done on a period instrument will help understand the musical language and help lead to an informed modern adaptation.

³⁴ Joseph Weidlich, "Battuto performance practice in early Italian guitar music (1606-1637)," *Journal of the Lute Society of America* 11 (1978): 63-86.

Ornaments and Symbols

Guitarists did not always use the same symbols for their ornaments. Campion, De Visée, and Corbetta all used different symbols for ornaments they called the by same name, even Corbetta uses different symbols for the same named ornament depending on the book.³⁵ Fortunately, guitarists would usually include a chart describing their ornaments in the preface of their publications. Descriptions are often vague and give little practical examples of how to perform ornaments, but by making comparison with charts like the important ornamental guide done by Jean Henry d'Anglebert's (bap. 1629-1691),³⁶ players can come up with some practical conclusions.

Campion does not provide written musical examples for all his ornaments, but his descriptions are informative and can help understand their execution. This next section covers Campion's ornamental table by including a translation of his descriptions and an explanation of their execution.³⁷ Even though Campion writes down a lot of ornaments in his music, as an interpreter I recommend exploring even further ornamentation in places where the music could allow for flourishes.

Tenuto

This is not really an ornament, but as Campion says it is an important symbol since it dictates how long certain note will ring. The duration of certain voices is not easy to determine in tablature, the general rule has been to hold bass notes as possible or consider how the

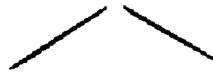
³⁵ Tyler and Sparks, *The Guitar and Its Music*, 178.

³⁶ Jean-Henry D'Anglebert, *Pieces de Clavecin*, (Paris, France: Chez L'Auteur, 1689), e.

³⁷ Original table is found in Appendix A, together with the Preface.

harmony moves.³⁸ There is a common rhythm symbology, as is discussed in Chapter 3, but that is not enough to determine individual voices. These symbols are Campion's way of demonstrating precision in his music.

Figure 2.6: Ornaments, *Tenuto*.



These two marks are the first as they are the most necessary. They are essential, that is why I warn, and I even ask to hold the fingers as much as possible, the first is for the bass and the second is for the tops.

Tremblement ou Cadence

This is one of the most common symbols and ornaments that Campion uses. In French music, the *tremblement* is regularly found across pieces from the seventeenth and early eighteenth centuries. D'Anglebert portrays this ornament as an upper note trill (Fig. 2.8), where you strike the higher diatonically neighboring note and pull off to the main note which has the symbol in front of it, alternating between both notes. It is unclear how many times you would trill the note, Campion only says to tremble, but depending on where it happens in the music it can vary from only 2 pull offs to as many as you can fit in with varying rhythmic iterations. Campion also calls this ornament a *cadence*, which D'Anglebert portrays as a variation from the regular *tremblement* (Fig. 2.9). D'Anglebert *cadence* is a longer ornament, which could be played on longer note values that have this symbol. An interesting and idiomatic baroque guitar use for this ornament is the double *tremblement*, which Campion and other guitarist regularly used in their compositions. It happens when there are two *tremblement* symbols on a dyad,

³⁸ Tyler and Sparks, *The Guitar and Its Music*, 165.

one for each note. Because of the courses, this ornament creates a unique color on the baroque guitar, but It is rarely used in the classical guitar. Even though it is an ornament that has fallen out fashion in modern interpretations, I placed the symbols in the moments that Campion uses it in the original, since it is a colorful ornament that works well and can be adapted to the modern instrument.

Figure 2.7: Ornaments, *Tremblement ou Cadence*.

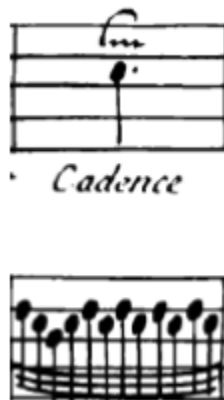


“[W]e will find on this mark on the place where it is necessary to tremble.”

Figure 2.8: Ornaments, D’Anglebert’s *tremblement*.



Figure 2.9: Ornaments, D’Anglebert’s *cadence*.



Martellement

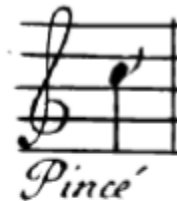
From Campion's description, a *martellement* is a lower note mordent, where you play the main note, quickly pull off the lower diatonically neighboring note, and come back to main note. De Visée also uses this name, though he does not offer a description for the ornament. D'Anglebert calls this ornament a *pincé* (Fig. 2.11).

Figure 2.10: Ornaments, *Martellement*.



"[I]t is done by pulling your finger off the string and quickly putting it back."

Figure 2.11: Ornaments, D'Anglebert's *pincé*.




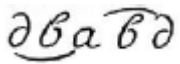
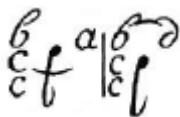


Chutte and Tirade

It is not clear if Campion used the terms *chutte* to describe lower note appoggiaturas and *tirade* for upper note appoggiaturas, or both as a general slur marking depending on the direction. Campion does not really use the symbol by itself without the two notes linking, like he shows in the *petite chutte*, which could mean he wrote down all his appoggiaturas, but regardless of what the symbol means it is the only one that is portrayed in notation with a

description of how to play them. They are played as left-hand slurs, either by hammering on from a note below towards the main note for the *chutte* or pulling off from the neighboring higher note to the main note for the *tirade*. He often combined *chutte* and *tirade* to create larger melodic slurred passages called *ensemble*, these create accented variations depending on which notes are plucked in the group. He also uses these ornaments in combination with *batteries*, or strums.

Figure 2.12: Ornaments, *Chutte & Tirade*.

	"This is a kind of petite <i>chutte</i> ."
	"This is a <i>tirade</i> "
	"This is a <i>chutte</i> ...,
	...we often tie them together like this...
	...sometimes also in <i>batterie</i> "

Miaulement

This is a vibrato marking, it is not commonly written down, but it is one of the symbols used between guitarists, including De Viseé and Corbetta, that do not change in shape.

Figure 2.13: Ornaments, *Miaulement*.


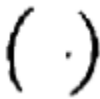


"[W]e swing with the wrist of the left hand."

Signe de repetition and *Barré*

The last two symbols that are found in Campion's chart are a repeat sign and a left-hand indication for barres, or *cejillas*.

Figure 2.14: Ornaments, *Signe de repetition* and *Barré*.

	"repeat sign"
	"marking to use and end a barre."

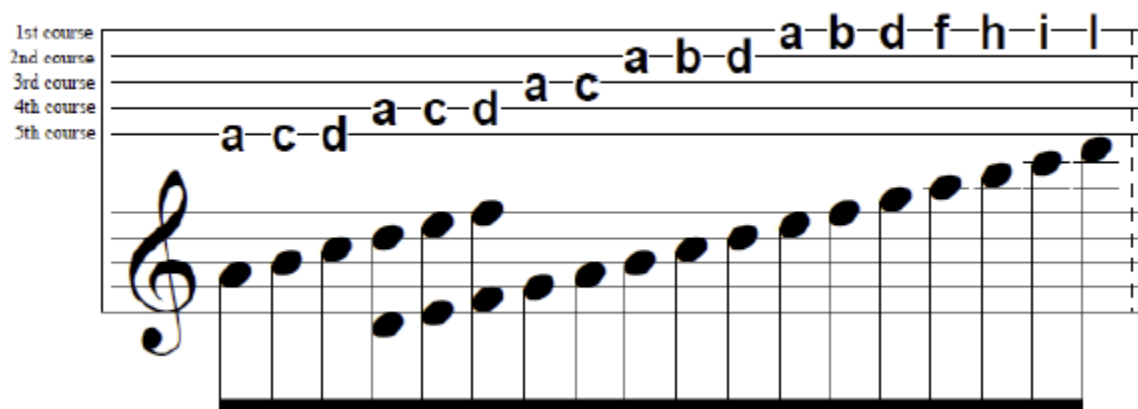
CHAPTER 3

SONATINA IN D MAJOR (1741) TRANSCRIPTION

Intricacies of French Tablature

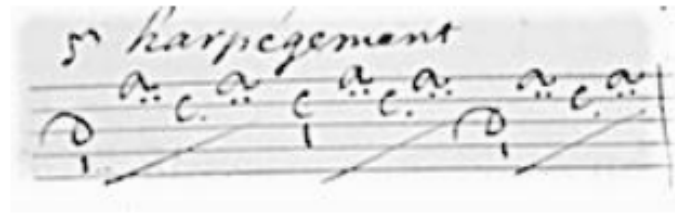
Even though baroque guitarists had their own way of using symbols for ornaments, the core concept for reading French baroque guitar tablature remained mostly the same. Guitar French tablature consisted of 5 lines representing the 5 courses, where letters indicating frets are written down. It is important to note that the letter J was not used in French tablature. Depending on the type of stringing, and tuning in the case of *scordatura*, each letter represents a certain pitch; Figure 3.1 is a pitch guide representing the semi re-entrant tuning that Campion uses for this *Sonatina*. This next section covers a couple of performance markings that Campion does not discuss in his ornament chart but are important for a complete understanding of this tablature.

Figure 3.1: Semi re-entrant tuning French tablature.



Campion does not use right hand indications that much, but he sometimes uses them on arpeggiated sections while following the tradition of a small straight line for the thumb, one dot for the index finger, and two dots for the middle finger.

Figure 3.2: Performance markings, right hand plucking indications.



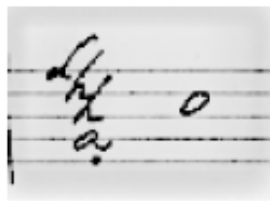
Strumming occurs by indicating the chord shape, followed by the rhythm and direction depending on the stem. Stems pointing down, towards the 5th course line, indicate a down stroke and stems pointing up, towards the 1st course line, an up stroke. It is also important to note that when there is a chord the open courses are not usually written, but still required to be played unless there is an indication to stop them.

Figure 3.3: Performance markings, strumming directions.



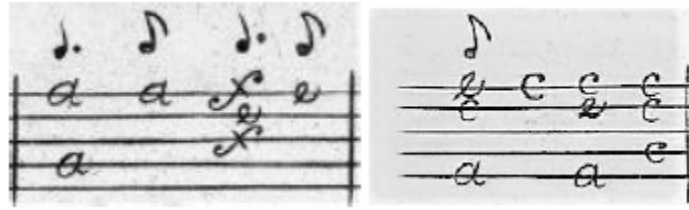
Sometimes a small dot would be added on top of line to a chord, this means that that specific course should not be played.

Figure 3.4: Performance markings, selective chord voicing.



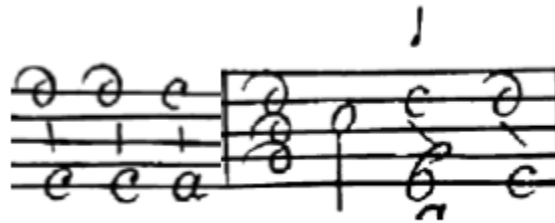
Rhythm markings are written on top of the notes they affect; they would be written once until a different rhythmic unit was needed.

Figure 3.5: Performance markings, rhythm markings



Vertical lines in between notes mean to pluck them together (*ensemble*), while the diagonal lines mean to pluck them separately (*separer*).

Figure 3.6: Performance markings, *ensemble* and *separer*.



Classical Guitar Transcription and Brief Analysis

This transcription has been done by trying to capture the original piece as much as possible, while still making use of the classical guitar range. The two main changes that appear throughout the piece are the changes in octaves and the addition of notes for some strummed chords. I have included the original symbols used by Campion in the transcription, as well as other personal indications used for octave changes and strumming directions. The changes made to the octaves are decided by analyzing melody lines, where it can be concluded that Campion may have continued to a lower range if the baroque guitar had the capability. Of course, these are assumptions that are meant to explore the use of the classical guitar range.

With the use of short four measure phrases and elegant clear melodies, this piece is a perfect example of Campion's *style galant*. It also uses very clear counterpoint and many fugal

elements, including episodic and stretti material. Apart from the fugal elements, an important aspect to consider is that the main subject of this piece follows a classic Gavotte rhythm. Even though Campion calls this piece a Sonatina, the dance elements are clearly present. The hopping and lively nature, the upbeat half measures, and mid measure ending phrases are all ongoing characteristics that should be considered when interpreting this piece.

The piece starts out with a theme, or subject, in D major (Ex. 3.1), which is stated three times, this part of the piece could be considered the exposition of the pieces. The subject is last stated by the bass and on measure 11 is the first example of an octave change made to favor the melody (Ex. 3.2). This choice came from looking at the melody three times and concluding that since the baroque guitar does not have a low C#, Campion may have decided to play it on the next available range.

Example 3.1: Main theme, or subject.



combination of using courses and a semi re-entrant tuning it is impossible to recreate this color on a modern classical guitar, but a fitting adaptation comes with added notes that make for full strummed chords.

There is a transitional sequence starting on measure 41 where I have decided to change most of the octaves until measure 49. This section involves scale material that resolves in strummed chords that have the bass with a lower octave on the classical guitar (Ex. 3.3). Because of the lower octave bass played in the chords, the change in octave allows the scale material to resolve in the same octave as the chords. A short new theme comes in measure 57, following the transitional sequence and some more episodic material. This is first thematic material to appear that is not related to the first subject and does not serve as a transition (Ex. 3.4). Campion repeats this new theme twice before transitioning to E minor and establishing a new section in this tonality on measure 75. This is E minor section is the first minor section in the music with new thematic material, it is a chromatic theme that introduces the main subject in a minor mode starting on measure 85.

Example 3.3: Transitional sequence.



Example 3.4: Short new theme.



Starting on measure 85, Campion stays in minor modes for a while. He first introduces the main subject and starts modulating to A minor on measure 93. After a brief presentation of the subject in A minor, a new thematic section appears on measure 99. This section is a *stretto* in A minor, but it does not use any of the previous material. The subject for this section is based on descending lines that are first stated by the upper voice, followed by the bass (Ex. 3.5). Considering that the bass line is imitating the subject that was first established by the upper voice, there were many changes in octaves in this section. In the original, the bass jumps octaves quite a bit, supposedly because of the limited range of the baroque guitar, but because of the lower range of the classical guitar the counterpoint of this *stretto* fits quite well.

Example 3.5: *Stretto* in A minor.



The *stretto* section is quite long, it repeats the subject on both voices until a short modulation to C major starts on measure 136 and establishes the main subject in this new key on measure 140. Campion modulates to F Major on measure 150, where he starts episodic material based on the main subject until another modulation to D minor starts on measure 168 and resolves on measure 172. In this D minor section, Campion starts with a chromatic sequence in measure 174 that leads to an episode that modulates to the original key of D Major on measure 189. From here until measure 200, Campion uses the short thematic material from measure 57 and eventually creates a short dominant coda that resolves in measure 200. This

seems like the ending of the piece, but Campion expands the piece even further by revisiting all thematic material used throughout the piece.

Measure 201 starts with new transitional material until the first revisit of old thematic material in measure 208, where Campion uses the *stretto* material from measure 99 in the key of D major. After a very brief revisit, there is a hint of B minor using the transitional material from measure 201. This is followed by a sequence and an episode that lead to the next revisit of thematic material in measure 224, this time from the minor theme in measure 75. Measure 227 starts an episode that gives a strong cadence to B minor on measure 234, but it is immediately followed by a transition that leads to a final counter exposition back in D Major. This final section introduces the subject two times and closes the piece with a small cadential coda that Campion marks as *Lentement* (Ex. 3.6).

Example 3.6: *Lentement*, small cadential coda.



CHAPTER 4

CONCLUSION

The importance of François Campion in the musical scene of early eighteenth-century France is clear from his publications and participation in L'Académie royale de Musique. From a young age his compositions demonstrate a high level of musicianship, virtuosity, and creativity. Together with his predecessors Robert de Viseé and Francesco Corbetta, there is a vast output of baroque guitar music that can be adapted to the classical guitar and included in the study of music from this era. The tradition of transcribing from other instruments is still an important aspect that furthers the understanding of the late baroque style but studying music that was written for the baroque guitar gives direct insight into the techniques and tendencies that guitarist from the era were employing, many of which can be done in our modern instrument.

This Sonatina is a small contribution from Campion's large collection of solo works. His knowledge as continuo player is evident in his ability to modulate freely between many different keys while maintaining a coherent clear theme and counterpoint. This *galant* piece can be added to the repertoire of any professional guitarist trying to recreate this pre-classical style, since there are not a lot of modern transcriptions from this era. After reading this dissertation, apart from the addition of this piece to the modern repertoire, players who are not familiar with the intricacies of the baroque guitar should be able to find other pieces in French tablature and create their own editions. Hopefully, modern players will find a bigger interest in Campion, and other French baroque guitarists, as they receive the tools to freely explore this repertoire in this dissertation.

APPENDIX A

PREFACE AND ORNAMENT TABLE WITH TRANSLATION OF
NOUVELLES DECOUVERTES SUR LA GUITARRE

Preface

Tant de différentes manieres d'accorder la Guitarre peuvent intimider les Commenceans, mais pour peu qu'ils sachent accorder a la maniere ordinaire ils peuvent en changeant entreprendre de joüer les pieces contenues en ce Livre. Ce n'est pas qu'il n'y ait du choix y en ayant daisées et de moins faciles mais il en est plus des premieres et celles cy disposent aux autres. On ne trouvera point de positions de mains difficiles; quoique le dessus et la basse chantent egallement. Le beau Sexe au contraire y trouvera des suites favorables aux belles mains

Ma Tablature est telle.

Je mets ces deux marques les premieres comme les plus necessaires. Elles sont indispensables cest pourquoy j'avertis et je prie même de tenir les doigts autant que l'on pourra. la premiere est pour les basses et la seconde est pour les dessus.

x Tremblement ou cadence on trouvera sur cette marque l'endroit ou il faut trembler.

y Martellement il se fait en tirant le doigt de dessus la corde et ly remettant promptement.

z Cest une espece de petite chute.

ba Ceci est tirade. b d ceci est chute on les lie souvent ensemble d ba b d quelquefois aussi en batterie.

b a b d
e f | e f

S. Signe de repetition.

* Miaulement on balance du poignet de la main gauche.

(Marque de jeu barré qui cesse par celle cy.)

Tant de differentes manieres d'accorder la guitarre peuvent intimider les commenceans, mais pour peu qu'ils sçachent accorder a la maniere ordinaire ils peuvent en changeant entreprendre de jouer les pieces contenues en ce Livre. Ce n'est pas qu'il n'y ait du choix y en ayant daisées et de moins faciles mais il en est plus des premieres et celles cy disposent aux autres. On ne trouvera point de positions de mains difficiles; quoi que le dessus et la basse chantent egallement. Le beau sexe au contraire y trouvera des suittes favorables aux belles mains.

Translation:

There are so many different ways of tuning the guitar that can intimidate beginners, but if they know how to tune in the ordinary manner they can change their minds and play the pieces contained in this book. It is not that there is no choice between easy and difficult, but there are more of the first ones and those exceed the others. Difficult hand positions will not be found; both the top and bass sing equally. The fair sex on the contrary will find favorable suites for their beautiful hands.

APPENDIX B

WORKS BY CAMPION - PIECES DE GUITARE DU S.^R CAMPION (1748)

Ouvrages de l'auteur

63

- 1 Pièces de Guitare cy-inclus gravé en 1705
 - 2 Traité d'accompagnement par la Règle
de l'Octave imprimé en 1716 qui
anéantit totalement l'ancienne
gâme qui est fautive.
 - 3 Aventures Pastorales meslées de vers
mis en musique.
 - 4 Addition au Traité d'accompagnement.
 - 5 Second recueil d'airs.
- Abbé Carbasus. Critique de la vielle. 6.^e oeuvre
7.^{me} Premiers Principes en tablature pour les
pièces de Guitare.

APPENDIX C

TUNINGS

Names of chord tunings assigned by the author based on the tonalities they were used for.

Accord 1: (G minor tuning)

Accord

course 5 4 3 2 1

Accord 2: “Nouveau Pour Les Pièces Suivantes” (G Major tuning)

Accord Nouveau Pour Les Pièces Suivantes

course 5 4 3 2 1

Accord 3: “nouveau” (C minor tuning)

accord nouveau

course 5 4 3 2 1

Accord 4: "nouveau" (C Major tuning)

accord nouveau

course 5 4 3 2 1

Accord 5: "nouveau" (A Major tuning)

accord nouveau

course 5 4 3 2 1

Accord 6: "nouveau" (F minor tuning)

accord nouveau

course 5 4 3 2 1

Accord 7: (G minor tuning)

accord

course 5 4 3 2 1

Accord 8: "ordinaire" (standard tuning)

accord ordinaire

course 5 4 3 2 1

APPENDIX D

CATALOG OF BAROQUE GUITAR PIECES BY FRANÇOIS CAMPION FROM *PIECES DE GUITARE DU*
S.^R CAMPION (1748) & NOUVELLES DECOUVERTES SUR LA GUITARRE (1705)

PDC = *Pièces de Guitare du S.^r Campion* (1748)

NDG = *Nouvelles découvertes Sur la Guitarre* (1705)

* Total Pieces = 120, including unfinished and additions to previous pieces.

** Accords = numbered accordingly to their appearance in the manuscript and publication.

*** There are three different page numberings in the PDC manuscript; two numbers that appear on the top of pages and one on the bottom. On the top, there are page numbers that coincide with the original 1705 publication, and another numbering that is not consistent. This maybe a first attempt to number the 1748 manuscript, or a numbering from an unknown manuscript. The bottom page numbers are the most consistent and clear, including numbering blank pages.

No. *	Name	Notes	Page Number 1705	Page Number 1748 ***
Accord**1				
1	Prelude		5	1
2	Prelude	Prelude a 4 tems in PDC	5	1
3	Allemande "tendrement"		6	2
4	Courante		6-7	2-3
5	Menuet		7	3
6	Gigue "La Somptueuse"		8	4
7	La Montléon		n/a	5
8	Courante "La Victoire"		n/a	6
9	Gavotte		9	7
10	Sarabande "La Liebar"		9	7
11	Rondeau		10	8
12	Sarabande		10	8

No. *	Name	Notes	Page Number 1705	Page Number 1748 ***
13	Allemande à 4 têts		n/a	9
14	Allem à 4 têts		n/a	10
15	Les Toupies à 3 têts legere		n/a	11
16	Sarabande		n/a	12
17	Air		n/a	13
18	Allemande		11	17
19	Courante "La Mauleurier"		12	18
20	Menuet Rondeau		12	18
21	Gigue	Obmise en la suite de la page 12	12 (extra)	19
22	Gavotte		12 (extra)	19
23	Chacone		13	20
24	Prelude	Prelude à 4 têts in PDC	14	21
25	Allemande vivement		14	21
26	Courante "La petite doucet"		15	22
27	Menuet		15	22
28	Sarabande	Mix matched pages on PDC	17	23
29	Gigue	Mix matched pages on PDC	17	23
30	Chacone	Mix matched pages on PDC (Added m. on PDC)	16	24-25
31	Menuet		n/a	25
32	Courante "Les délices"		n/a	26
33	Gavotte		18	33
34	Gigue		18	33
35	Prelude		19	34
36	Allemande "tendrement"		19	34
37	Prelude	Prelude à 4 têts in PDC	19-20	34-35

No. *	Name	Notes	Page Number 1705	Page Number 1748 ***
38	Simphonie "lent"		20	35
39	Sarabande		21	36
40	Courante		21	36
41	Gigue		n/a	37
42	Gavotte en rondeau		n/a	38
43	Gavotte en rondeau		n/a	39
44	Gigue		22	41
45	Gigue		22	41
46	Prelude	Prelude à 4 têts in PDC	23	42
47	Allemande "Tombeau"		23-24	42-43
48	Gigue		24	43
Accord** 2				
49	Allemande		25	44
50	Courante		25-26	44-45
51	Menuet		26	45
52	Gigue "Angloise"		26	45
53	Gavotte		27	46
Accord** 3				
54	Prelude "tres lentement"		27	46
55	Allemande		27-28	46-47
56	Courante		29	48
57	Menuet		29	48
58	Sarabande		30	49
59	Gigue		30	49
60	Gavotte		31	50

No. *	Name	Notes	Page Number 1705	Page Number 1748 ***
61	Passacaille		31-32	50-51
Accord** 4				
62	Rondeau		32	51
63	Gigue		33	52
64	Gavotte		33	52
65	Menuet		33-34	52-53
Accord** 5				
66	Allemande		34	53
67	Gigue		35	54
Accord** 6				
68	Gigue		35	54
69	Menuet Rondeau		36	55
Accord** 7				
70	Allemande		36	55
Accord** 8 (ordinaire)				
71	Allemande		37	56
72	2 ^e Allemande "Le Cothurne"		n/a	57
73	Gigue		n/a	58
74	Gavotte		n/a	58
75	Sarabande "La Geffosse"	Edits on PDC.	38	59
76	Menuet	Edits on PDC.	38	59
77	Italienne	Fixed Chord in penultimate mm (PDC)	39	60
78	Trompette	Added chord voicing in last measure (PDC)	39	60
79	Brunette	Includes a poem	n/a	61
80 (a)	Sonatina "Allegro"	Includes year 1741. Has an optional section on page 140 (PDC)	n/a	62-67

No. *	Name	Notes	Page Number 1705	Page Number 1748 ***
81	Prelude		n/a	71
82	Sarabande		n/a	71
83	Tombeau de M ^r . De Maltot	For his teacher, predecessor in L'Academie	n/a	72-73
84	Prelude		n/a	73
85	Sonatina "Allegro"	Incomplete?		74-75
86	Air		n/a	76
87 (a)	"Couples de passacaille cy derrière apres 6 7"	Added variations to Passacaille.	n/a	77
87 (b)	Passacaille	Variations out of order, needs editing.	n/a	78-80, (81)
88	Gigue	Minor edits on PDC. Includes end of variation 21, and variation 29 of the Passacaille on PDC.	40	81
89	Gavotte	Edits on PDC. (fixed notes)	41	82
90	Allemande "La Furieuse"	Edits on PDC. (fixed notes)	41-42	82-83
91	Allemande		43	84
92	Gigue		43-44	84-85
93	Gavotte		44	85
94	Rondeau	Edits on PDC. (switch courses) (Last piece of NDG)	45	86
95	Untitled, gavotte?	Incomplete	n/a	87
96	Prelude		n/a	93
97	Allemande à 4 têts		n/a	94
98	Courante "La Grancey"		n/a	95
99	Les Ramages	"Cette pièce doit être harpégée continuellement." Contains diminution arpeggio on page 97	n/a	96-97
100	Untitled	(maybe ending for "Les Ramages")	n/a	97
101	Untitled, sarabande?		n/a	98

No. *	Name	Notes	Page Number 1705	Page Number 1748 ***
102	Prelude à 4 têts “Allegro”		n/a	101
103	Fugue		n/a	102
104	Air		n/a	103
105	Allemande a 4 têts		n/a	104-105
106	Courante		n/a	106
107	Air		n/a	107
108	Air		n/a	109
109	Air		n/a	110
110	Sarabande		n/a	111
111	Menuet		n/a	112
112	Gigue		n/a	112-113
113	Prelude		n/a	117
114	Bransle		n/a	117
115	Gavotte	Contain royal stamp.	n/a	118
116 (a)	Fugue “Allegro”	Contains cross outs and edits. “pour la suite, il faut enfonce un peu les doigt de la main gauche sur les cordes nécessaire dans la rose”	n/a	122-125 (126)
116 (b)	Fugue “high ending”	“à la rose, si la guitare est d'un bon diapazon, est bien montée de cordes justes.”	n/a	126
117	Fugue, unfinished		n/a	129-130
118	Fugue, unfinished		n/a	133
119	Fugue	Use of “Tournez” Page turn indication for continuation.	n/a	134-139
80 (b)	Fugue, extra section for Sonatina in page 62 PDC	qui le peut joindre à la Sonatina ci devant. “retro ignari.”	n/a	140
120 (a)	Fugue	Extra section added on page 143 (unfinished)	n/a	142-143
120 (b)	Fugue	Possible ending for Fugue page 142.	n/a	144

APPENDIX E

TRANSCRIPTION OF SONATINA IN D MAJOR (1741)

Sonatina in D Major (1741)

Pièces de Guitare du S.R. Campion Professeur Maître de théorbe et de guitare de
L'Académie Royale de Musique en 1731 Auteur de la Règle de l'Octave,"
April 17-62748, VM21, département Musique, Bibliothèque nationale de France, Paris, France, 41-46

Classical Guitar

François Campion (1686-1747)
arr. Héctor Alfonso Torres González

Allegro

5

11

17

23

29

35

41

Notes on () represent octave changes

Chords with * are strummed in the manuscript

Down strums ↓ / Up Strums ↑

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This musical score is for a section of a Sonatina in D Major, measures 47 through 95. The music is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The time signature is not explicitly shown but is 4/4. The notation includes various musical symbols: eighth and sixteenth notes, rests, and chords. Some notes are marked with an 'x' above them, and some chords are marked with an asterisk (*) below them. The score is divided into measures by vertical bar lines, with measure numbers 47, 53, 59, 65, 71, 77, 83, 89, and 95 indicated at the beginning of their respective lines. The music features a mix of single notes, dyads, and triads, with some measures containing more complex rhythmic patterns.

Sonatina in D Major (1741)

3

101

107

113

119

125

131

136

142

147

This musical score is for a section of a Sonatina in D Major, measures 153 through 196. The music is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Measure numbers 153, 158, 163, 168, 173, 179, 185, 191, and 196 are placed at the beginning of their respective lines. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as chords and rests. Some notes are marked with an 'x' above them, and some measures contain a circled 'p' or an asterisk. The overall structure is a continuous melodic line with harmonic accompaniment.

202

208

214

220

226

232

237

243

248

Lentement

The image displays a musical score for a piece titled "Sonatina in D Major (1741)". The score is written for a single melodic line on a treble clef staff, with a key signature of two sharps (F# and C#). The tempo is marked "Lentement" at the beginning of the final system. The score is divided into measures, with measure numbers 202, 208, 214, 220, 226, 232, 237, 243, and 248 indicated at the start of their respective systems. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line at the end of measure 248.

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